

# 1 f) External Wall Treatment

**Heritage Council Comment 1 f)**

*In areas where walls are proposed to be attached to external walls eg Bell Studio, consideration must be given to setting these walls back from external walls to minimise adverse impacts to significant fabric.*

**Response**

New uses are generally proposed to be housed within discrete ‘containers’ within the wharf buildings in order to minimise the internal lining of external original walls. In the limited areas where original external walls form part of the enclosing walls of a conditioned space there is a requirement to meet Section J of the BCA. In these instances only, new studwork is proposed to span floor to ceiling, with insulation and internal linings to meet code. The new walls will be separated from the original walls to minimise adverse impacts on significant fabric.

**EXTERNAL MATERIALS + COLOURS**

Original elements will be repaired and conserved in accordance with the Conservation Management Plan and Maintenance Plan for each building.

External colours of existing elements will be selected from the Walsh Bay Colour Palette contained in the Walsh Bay Precinct Association Architectural Code. Colours of all new elements will also be compatible with this palette.



**Figure 58:** Walsh Bay Precinct Association Architectural Code - The Wharves - Background Palette

**Figure 59:** Walsh Bay Precinct Association Architectural Code - The Wharves - Trim Colours





Figure 60: Pier 2/3 eastern approach, photomontage.

Source: David Duloy 2017



# 1 g) Internal Wall Treatment

**Heritage Council Comment 1 G)**

*Solid partitions are proposed to be introduced on the upper deck of Wharf 2/3. This will change the space's large volume and adversely impact on the building's original and significant spatial configuration as a former goods warehouse. Consideration must be given to utilising glazing to the upper portion of the new partition walls to retain the appreciation of the structure and full height of the space.*

**Response**

The proposal retains a large unlined 'raw' space on the ground floor that reveals the full volume and workings of the lower shed. Similarly in the upper shed the northern ACO event space, ACO Auditorium, Bell Studio and ATYP Theatre reveal the full height of the original shed and are connected by the eastern corridor, which also extends the full height of the shed. The central foyer allows one to travel between the lower and upper sheds and to experience the relationship between these two different spaces.

Within the upper shed, the performance spaces are proposed to be clad in metal below the trusses, reminiscent of shipping containers, with mirrored cladding to the upper portion of the walls. The upper portion of the walls will 'disappear' by reflecting the original roof structure of the building and give the impression of the original volume of the upper shed. Glazing is provided to the ACO Auditorium, Rehearsal 1 and Offices as illustrated in the internal elevations.

Policy 9.3.1.3 of the Pier 2/3 CMP states:

*Significant interior industrial large spaces and volumes should be conserved.*

In response the SoHI notes:

*The proposal involves adaptive reuse of Pier 2/3 as a new home for three major performing arts companies: Bell Shakespeare, Australian Theatre for Young People and the Australian Chamber Orchestra. A large 'raw' foyer that connects the all levels of the building is proposed at the centre of the pier. A large space at the northern end of the pier is to be retained as a 'raw' event space on the ground floor, whilst in the upper shed a smaller 'raw' event space is proposed at the northern end. These spaces retain the full volume of the original industrial shed.*



Figure 61: Pier 2/3 Upper Foyer, photomontage.  
Source: David Dulay 2017







# 1 h) Dead House Treatment

## Heritage Council Comment 1 h)

*The original 'dead house' is proposed to be reused as a box office/cloak room. Limited details have been provided regarding any changes required to house these functions with the existing space. Further design details of this space must be provided to the Heritage Council for assessment prior to approval of this project.*

## Response

The proposal involves the adaptive reuse of the timber slatted former 'Dead House', originally used for storing bonded goods, as a Cloak Room for Pier 2/3. The original fabric, including the timber screen that surrounds the space will be retained and conserved with the existing sliding timber screens made operable. The fitout of the space is the subject of design development, however, the design intent is that the free standing joinery including serving counter and cloak storage units are contemporary and reversible, as illustrated in the drawings overleaf.

With respect to the Dead House, the SoHI recommends:

*All original and early fabric must be appropriately protected during construction and subsequently maintained. (p.222.)*



Figure 63: Pier 2/3 raw space looking south with bag chute and 'dead house' on left hand side of photograph



Figure 64: Detail of 'dead house' timber cladding

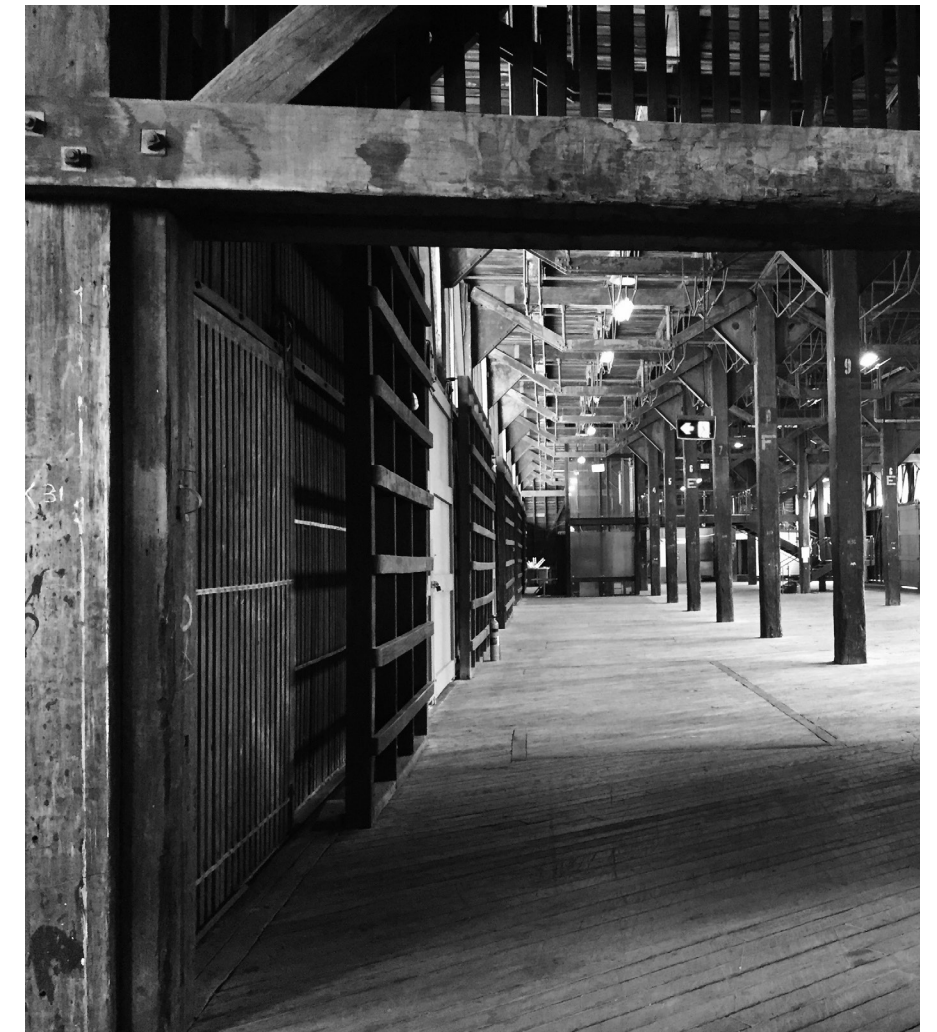


Figure 65: Pier 2/3 foyer with former Dead House on left hand side of photograph



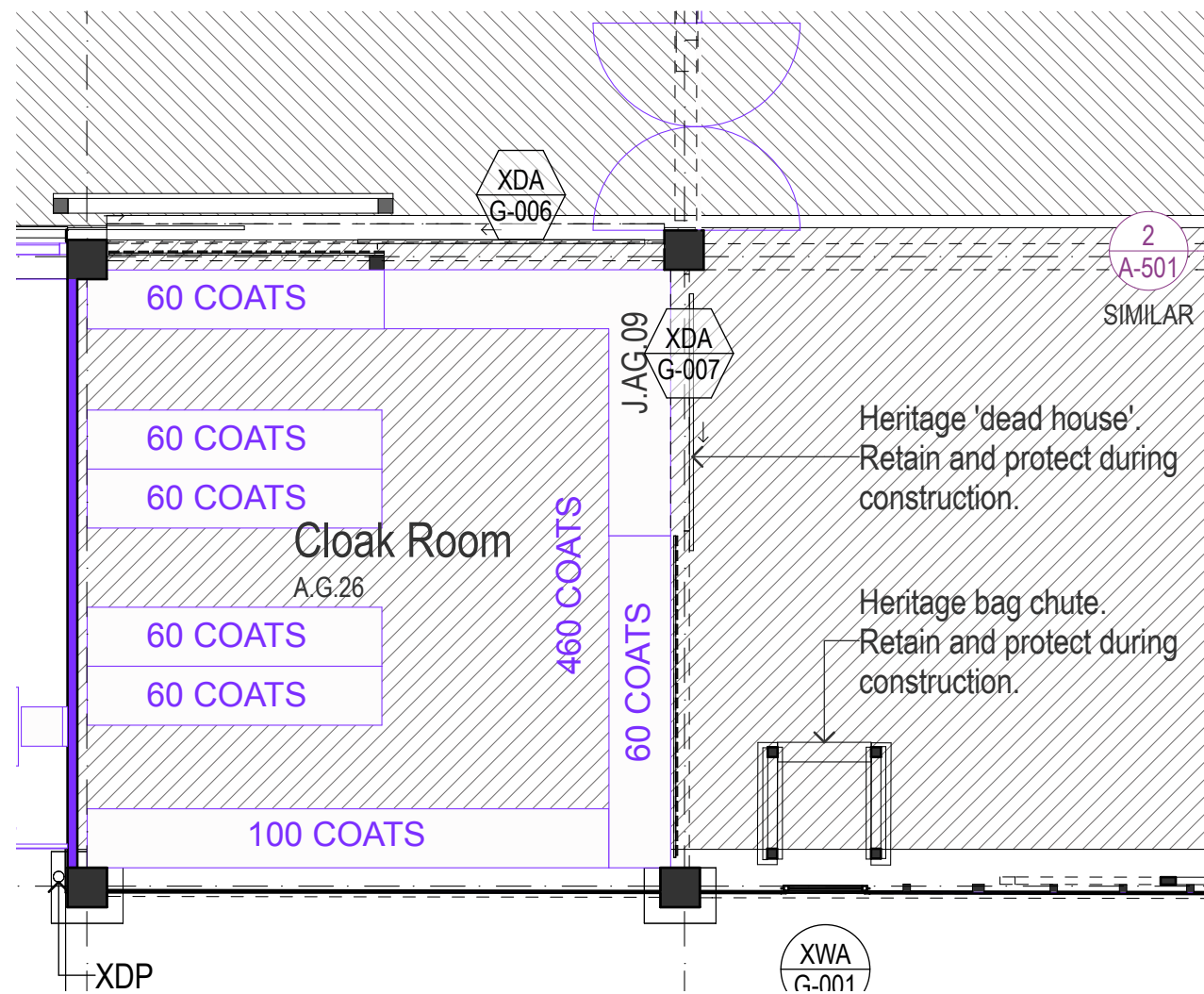


Figure 66: Pier 2/3 Cloak Room in former Dead House, plan

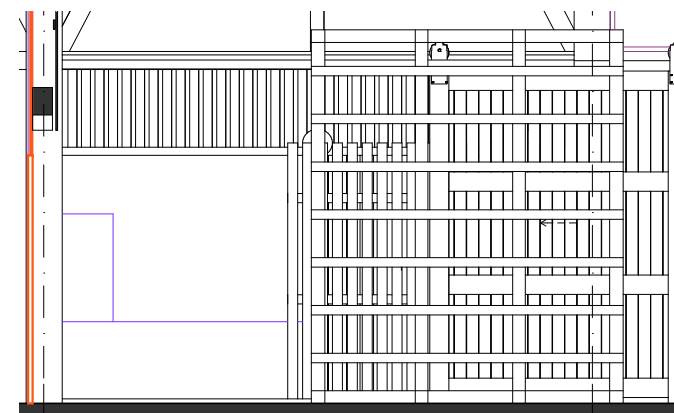


Figure 67: Cloak Room west elevation, with door open

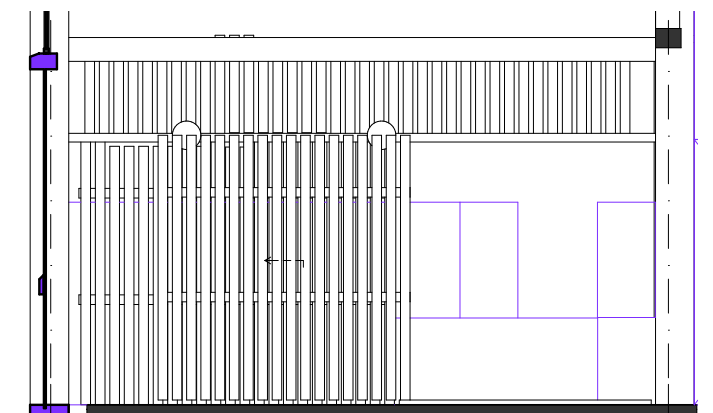


Figure 69: Cloak Room north elevation, door open

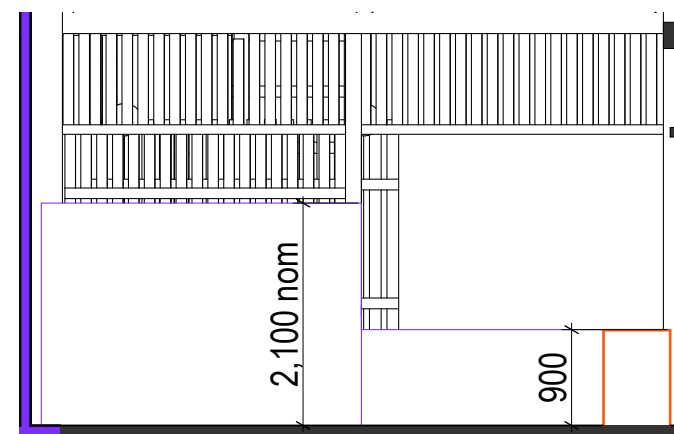


Figure 68: Cloak Room section looking west

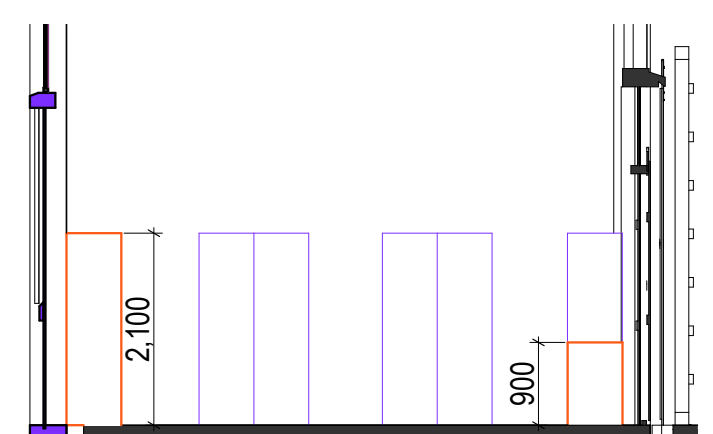


Figure 70: Cloak Room section looking south